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Amorphous' Viral Mashups Took the Internet by Storm. He Told Us What's Coming Next

The young producer's songs — bridging modern hits with older classics — have the music industry on notice, with fans from LL Cool J to Oprah singing his praises.

BY TAYLOR CRUMPTON

December 28, 2020



Courtesy of Jimir Reece Davis

On December 9, Jimir Reece Davis — better known as amorphous, the handle under which he produces musical mashups — entered a professional studio for the first time. He was scheduled to play a live set on Twitch two days later, and the soon-to-be 23-year-old had no end of fans eager to tune in; just two weeks prior, a mashup of Rihanna's "Kiss It Better" and Luther

Vandross “Never Too Much” he’d [posted to Twitter](#) went viral, with over 1.8 million views to date. MC Hammer [donned him the “Thanksgiving DJ”](#) and LL Cool J played his mixes on a [recent episode](#) of his SiriusXM radio show. What’s even more surprising is just how meteoric Davis’ rise has been; three years ago, he received coverage in *Billboard*, *Complex* and *VIBE* for *Bey-Z*, his mashup album of Beyonce and Jay-Z tracks. A year later, one of his mashups was heard in rehearsals for Beyonce’s OTR II tour. Since then, the multi-talented creative has continued to captivate audiences around the world through a seemingly simple formula: intergenerational mixes that incorporate the classics of new and old.

The undisclosed studio Davis and I video chatted from was a change of scenery, he joked, since he said he typically gets dragged by users who complain about the lack of furniture in the living room he usually records from. “The way this is not my house. Y’all are going to leave me alone. That furniture is going to come, because I ain’t going to be here no more,” he said. On December 17, he moved to Los Angeles. The following day, he took over [Lena Waithe’s Instagram](#) and hosted a live set from the streets of LA.

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As an indication of the Philadelphia native’s trajectory into stardom, the multi-talented artist has received care packages from the likes of Beats by Dr. Dre and Oprah, a reply from Netflix’s official Twitter account about his [trailer for an unofficial Missy documentary](#), and celebrity fans like Victoria Monet, ChloexHalle, and more.

While Davis is best known for his mashups, he’s just as passionate about producing and filmmaking, and he has his sights set on a career in the entertainment and film industry. Over the past two weeks, Davis has transitioned from once being unable to afford a cheeseburger to being on a sure track to stardom. His humility and thankfulness is evident on social media, where he’s expressed vulnerability about believing in one’s self and dreams in spite of financial difficulties. For years, tens of thousands of users (myself included) have watched his growth, where his countless followers have expressed admiration from his recent success.

them. sat down with amorphous about advice for fellow creatives, his career post-virality, and upcoming projects for the next year.



One aspect of your story is how your transition back home to Philadelphia from Los Angeles brought financial success, compared to the difficulties you experienced in California. Because of the pandemic, countless people have had to move home because of finances. What advice would you give to creatives at home?

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Before COVID shut down everything, I was like "let's get a 9-to-5 job and save up." It wasn't that LA was not part of my dream in the future, but I needed to regroup and get my mental health back together, so I could go back in a couple of years. Obviously that was not the plan with COVID – she said "no" and locked everything down. COVID has taken so many lives. I know people have to work and take care of their families, but if you can take time out of your day and give yourself an hour to be creative, do that. If that's an option for anybody, I would say sit in the house, just work, and be creative. If creativity is your passion and that's what drives you, makes you happy, find ways to do it. Even if it's just putting an idea down, jotting some notes, be in that mentality, because you never know when that's going to come to fruition.

From DJ D-Nice to Ray3rd, the pandemic has fostered a relationship between creatives and those who are sheltered in place at home. In particular, I remember your tweet about a woman who said one of your mixes made her want to dance after a surgery. How does it feel to be a source of light to people who have experienced so much during the pandemic?

All I want to do is spread love and joy through creativity, music, film and whatever avenues I can. The other day, I did a live set for Black Emotional Mental Health Collective, an event that featured Sonya Renee Taylor and Adrienne Maree Brown, two

Black women activists who are doing a lot of great things. There were 1500 people in the Zoom. It was nerve wracking trying to figure out what the heck I'm doing, but after I saw so many people dancing, feeling good, and letting loose to the music, it gave me joy, and that's the best feeling ever. We're going through such hard times, so there's no better time to be feeling that way. That made me really excited for my next steps into filmmaking and music.



Throughout the year, Black creatives have made history in the entertainment industry, from Zendaya's historical win at the Emmys to Jeremy O'Harris deal with HBO and the positive response to Michela Coel's *I May Destroy You*. There's a space in the industry for your skills in production and filmmaking to flourish. Has anyone contacted you about this career development into film and TV?

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What shocked me the most about what happened from Thanksgiving was I expected everything to just happen on the music front, but I was simultaneously blowing up in the film world. So many people saw my film stuff because everything is linked on my site, and when I posted a video of me in tears on Twitter, Justin Baldoni of *Jane The Virgin* quoted my tweet, "You don't look ugly when you cry, you look beautiful when you cry. Let's talk about your passion in film, and we'll see what we can do to make that happen."

That was the first big film person that reached out to me, and ever since then, a lot of people have recognized me. Gabrielle Union liked it and a bunch of people in the film industry that I look up to noticed it.

Matthew Cherry has been a champion of me for the last couple of years. He's very proud of what I'm doing and knows about all films. What shocked me was in an interview with *Complex*, they introduced me as "producer and filmmaker" — it wasn't "mashup dude" but "producer and filmmaker Jimir Reece Davis, also known as amorphous." They talked about my documentaries and film school fiascos, so I'm trying to streamline this attention and momentum into showing all of my talents and letting people know this is what I do, so I can be booked and busy in the future.

When you talked about a desire to be respected outside of mashups and to be known in the areas of film and television, I was reminded of the similar journey of Jay Versace from Vine to music production and the response from individuals in the hip-hop industry from his production on Westside Gunn's latest album.

Shout out to Jay. He finally followed me on Twitter. I've been trying to get him to follow me for years because I know how it is, especially in the Black LGBT space and be tokenized as the Black gay person and that's all people what to know you for. Obviously, he blew up on Vine, but he is one of the dopest producers out. I know his time is coming on that front, because he's gotten a lot of great placements. [The comparison] means a lot, because I look up to him. I hope he knows that a lot of young people look up to him like, "You don't have to just be the goofball person that blows up." He brings so much to the culture. I'm definitely glad you shouted him out, because I love him.

Courtesy of Jimir Reece Davis

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Your mashups are distinctly recognizable for their intergenerational fusion. Would you define that as your approach as you venture into film and TV? Or are you going to create an organic and new sound for your new chapter because 2021 is a few weeks away?

In spotlighting different generations, I would like to tell the amazing stories that I feel deserve to be told by us about the people who are living today. I'm aware of those who have come before me and paved the way, so I want to give them their flowers while they are still here.

There will always be Marvin Gaye mixed with Beyoncé, because that's the music I grew up on.

In terms of defining my sound, that's an amazing question, because there is no definition for my sound. I'll explain why. I know it's a cheesy answer, but my name, amorphous, means undefined.

Seven years ago, I chose that name because whether it was music or film, I never wanted to be pigeonholed into one specific medium or genre. I do a bit of everything. On the music side, I do R&B, hip-hop, house, soft rap, I'm a fan of everything. A lot of my productions are on my [private] SoundCloud and they encompass everything. That's not to say that people won't know me for a specific kind of genre, or whatever, but I don't want to pigeon hole myself into one specific kind of thing. I'm a producer, filmmaker, writer, drawer, person and it's important, especially because I have all of these eyes moving, to make sure they know what. That's why I say there's not a definition, because I do everything and you will see me everything in the future.

Period. Period, you have to be confident in yourself like that. Don't be afraid to shoot for the stars, that doesn't mean I'm going to be successful at everything, but I'm going to try very hard to be, because that's what my passion is.

Interview has been condensed and edited for clarity.

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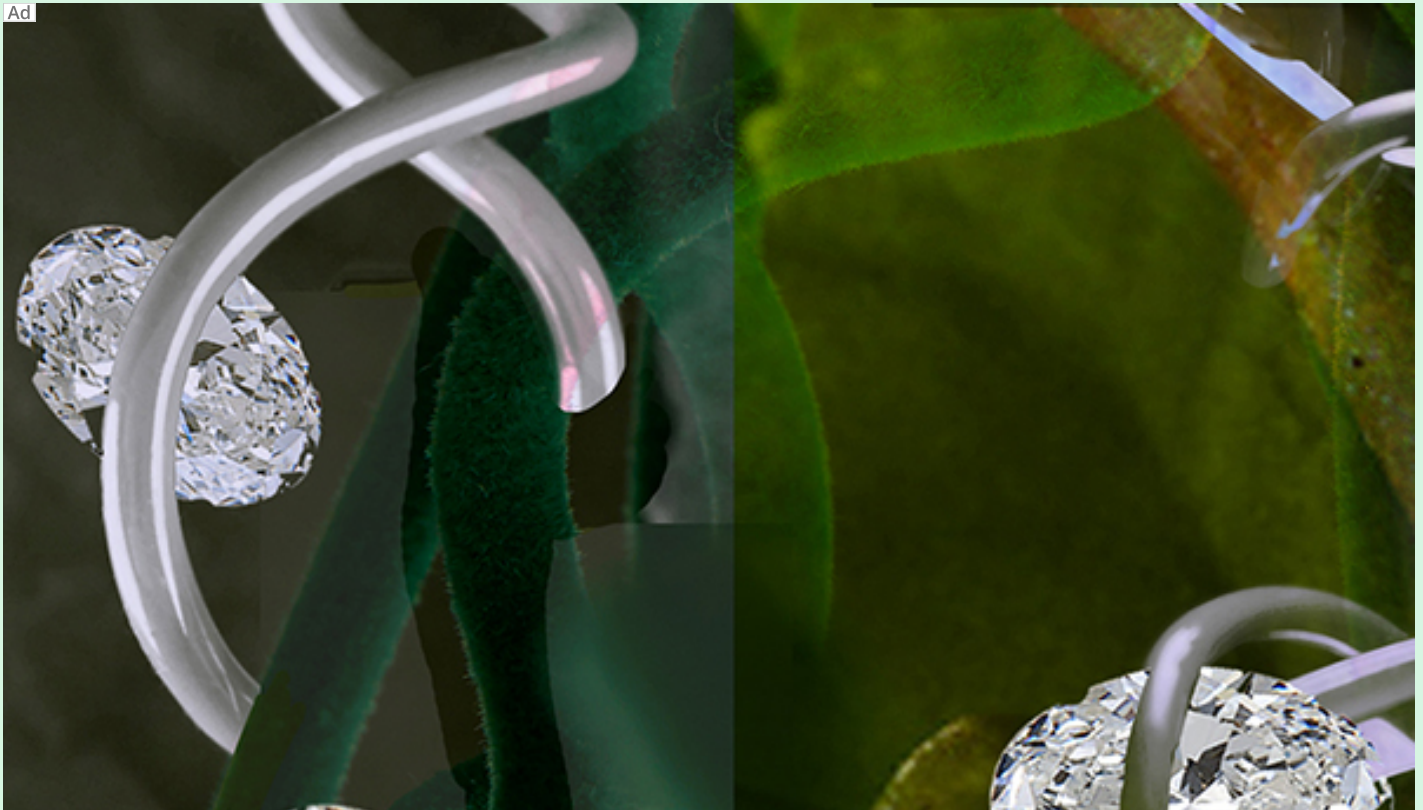
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